

PIANO • VOCAL • GUITAR

THE BEST OF

Al Jarreau



© Copyright 1990 by MCA MUSIC PUBLISHING, A Division of MCA INC., 1775 Broadway, New York, NY 10090
International Copyright Secured All Rights Reserved

MCA MUSIC PUBLISHING

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Contents

8 After All

13 Boogie Down

20 Breakin' Away

27 Fallin'

32 High Crime

39 (I Can Recall) Spain

46 Moonlighting

54 Mornin'

60 Music Of Goodbye, The (Love Theme From "Out Of Africa")

64 Roof Garden

74 (Round, Round, Round) Blue Rondo A La Turk

84 Spirit

49 Teach Me Tonight

90 This Time

95 Trouble In Paradise

100 We're In This Love Together

AFTER ALL

Slowly and expressively

Words and Music by AL JARREAU
JAY GRAYDON and DAVID FOSTER

mp

Cmaj7 Bm7

Em(add9) Em Em(#7) Em7 Bbmaj9 Dm7/G G

C(add9) C Bm7

There, I there was a time I knew, that no
know in my heart and mind, that no

mat - ter, come what may, love would pre - vail.
mat - ter, come what may, love will sur - vive.

Cmaj9 Am7 Bm7

then Love, the in - side the au - thor of dreams space I knew and time came the keeps the

Em Em(#7) Em7 Fm7/Ab F/G G

ques - tion lov - ers fear: gal - ax - ies can true love fail? Then I would And the

Gm7 Gm7/C Fmaj9 Em7 Dm7

miss the child - hood wish; and have - n't I sung to you of the love that heals the wound af - ter the war is through is the

Gm Gm(#7) Gm7 Dbmaj9 Fm7/Bb

knight in ar - mor bright, — faith - ful and true — to you? —
 knight in ar - mor bright, — faith - ful and true — to you. —

Bb Fm7/Bb Em7 Am7

Dar - ling, — af - ter all, —

Dm7 Dm7/G G7b9 Cmaj9

I will be the one to hold — you — in my arms. —

Gm7 Gb7#5(b9) Fmaj9

Af - ter all, —

Dm7

Dm7/G

E7/G#

Am7

Am7/G

I will be the one to hold_ you, _

I will be the one to hold_ you_ in my arms, _

in my arms.

Fmaj7

Em7

1 Dm7

Bbmaj9

Dm7/G

arms.





Don't you know

8va -----




Em7

Am7

af - ter all, _

I will be the one to hold you in my arms. Tell - in' you








af - ter all, ooh,







I will be the one to hold you, I will be the one to hold you in my arms

in my arms. Ooh,

Repeat and Fade

(ROUND, ROUND, ROUND)

BLUE RONDO A LA TURK

Words and Music by AL JARREAU
and DAVID BRUBECK

Bright
Fmaj7 F7 F6 F+ F F+ F6 F7

Round, _ round, _ round, _ mel - o - dy. Round, _ round, _ round, _ har - mo - ny.

mf

Fmaj7 F7 F6 F+ F F+ F6

Round, _ round, _ round, _ mel - o - dy har - mo - ny, mel - o - dy, stead - i - ly.

Fmaj7 F7 F6 F+ F F+ F6 F7

Round, _ round, _ round, _ mel - o - dy. Round, _ round, _ round, _ mem - o - ry.

Fmaj7 F7 F6 F+ F F+ F6

Round, _ round, _ round, _ mel - o - dy, mem - o - ry, mel - o - dy, mem - o - ry.

Am7



Am6



F/A



Am



Adim



Am



F/A



Am6



Am7



Am6



F/A



Am



Adim



Am



F/A



There's a mel - o - dy I used to play; coun - ter - point ev - e - ry yes - ter - day.

Am7



Am6



F/A



Am



Adim



Am



F/A



Am6



Am7



Am6



F/A



Am



Swift - ly up and down I has - ten and

Adim



Am



F/A



Fmaj7



F7



F6



F+



chas - in' my fin - gers learn how to play. Round, _ round, _ round, _ mel - o - dy.

F F+ F6 F7 Fmaj7 F7 F6 F+

Round, _ round, _ round, _ mem - o - ry. Round, _ round, _ round, _ mel - o - dy,

F F+ F6 Fmaj7 F7 F6 F+

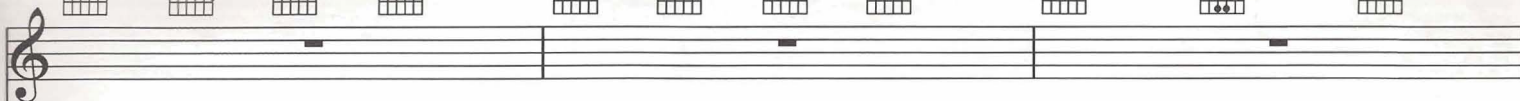
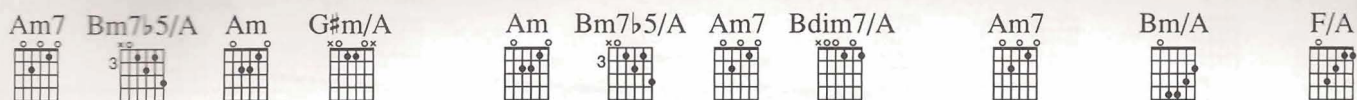
mem - o - ry, har - mo - ny, stead - i - ly. Round, _ round, _ round, _ mel - o - dy.

F F+ F6 F7 Fmaj7 F7 F6 F+

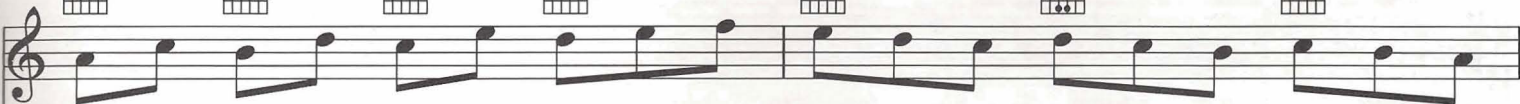
Round, _ round, _ round, _ mys - te - ry. Round, _ round, _ round, _ mel - o - dy,

F F+ F6 Am Bm7b5/A Am7 Bdim7/A

mys - te - ry, mem - ber of his - to - ry.



Tak - ing o - ver all my rev - er - ies, hear - ing ac - tion in the mel - o - dies.




Play it up and down so mer - ri - ly, stum - bl - ing, fum - bl - ing, tum - bl - ing.





Round, _ round, _ round, _ mel - o - dy. Round, _ round, _ round, _ har - mo - ny.




Fmaj7 F7 F6 F+ F Gm7/F Fmaj7


Round, _ round, _ round, _ mel - o - dy, har - mo - ny, mel - o - dy, mem - o - ry.



Fmaj7 F7 F6 F+ F F+ F6 F7



Round, _ round, _ down I fol - low you. Round, _ round, _ down I fol - low you.




Fmaj7 F7 F6 F+ F Gm7/F Fmaj7


Round, _ round, _ down I has - ten to do all the chas - in' you want me to.



Am7 Bm7b5/A Am7 Bm7b5/A Am7 Bm7b5/A




F7 F6 F+ F F+ F6 F7

Round, _ round, _ round, _ mel - o - dy. Round, _ round, _ round, _ har - mo - ny.

Fmaj7 F7 F6 F+ F Gm7/F Fmaj7

Round, _ round, _ round, _ mel - o - dy, har - mo - ny, { mys - te - ry, mel - o - dy, } you and me.

A Am G/A Gm/A Am7 Am6 Dm/A Am A Dm

Don't you see that we were meant to be one in the same.

A Am Em/A Gm/A Am7 Am6 Bm7b5/A Am

Mel - o - dy mar - ried to har - mo - ny, one in the

Fmaj7



G



Gm



F/G



Fm/G



same.

Change the score; we will be

G7



G6



Cm/G



G



F



ev - er - more one in the same.

Em7



Dm7



G/C



Am/Bbm7b5/A Am/G



Mel - o - dy mar - ried to har - mo - ny, one in the

A(add9)



G/A



A(add9)



G/A



same.

A(add9) G/A A G F
 Here ² it comes, ² our sym- pho - ny. Mea - sure by mea - sure a plea - sure of
 mel ² o - dy ² and har - mo - ny. You ² and me ² in har - mo - ny.

A(add9) G/A A A G F Em Dm C
 You ² and me ² so hap - py { we're we mak - in' and shak - in' the blues; they both - er - in' —

F7sus Am7 Bm7b5/A
 me. Dee bee bop bo bo ba.

To Coda ⊕

Am7 Bm7b5/A Am7 Bm7b5/A Am7 Bm7b5/A Am7 G/A

This system contains the first three measures of the piece. The guitar part is written on a single staff with chords: Am7, Bm7b5/A, Am7, Bm7b5/A, Am7, Bm7b5/A, Am7, and G/A. The piano accompaniment consists of two staves. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line.

Am7 Bm7b5/A Am7 Bm7b5/A

O - pen up an op - por - tu - ni - ty. O - pen up an of - fer, you will be

This system contains measures 4 through 7. The vocal melody is on a single staff, with lyrics: "O - pen up an op - por - tu - ni - ty. O - pen up an of - fer, you will be". The piano accompaniment continues with chords and a bass line. The guitar part is indicated by chords: Am7, Bm7b5/A, Am7, and Bm7b5/A.

Am7 Bm7b5/A Am7 Bm7b5/A Am7

tru - ly hap - py and con - tent with me. Mea - sure me, trea - sure me, plea - sure me.

D.S. al Coda

This system contains measures 8 through 11. The vocal melody continues with lyrics: "tru - ly hap - py and con - tent with me. Mea - sure me, trea - sure me, plea - sure me." The piano accompaniment features a change in tempo or feel at measure 9, indicated by a 9/8 time signature. The guitar part is indicated by chords: Am7, Bm7b5/A, Am7, Bm7b5/A, and Am7. The instruction "D.S. al Coda" appears at the end of the system.

CODA

Am7 Bm7b5 Am G F7/Eb

found a new ron - do to end a blue ron - do to - day.

rit.

This section is the CODA, starting at measure 12. It features a vocal melody with lyrics: "found a new ron - do to end a blue ron - do to - day." The piano accompaniment is marked "rit." (ritardando). The guitar part is indicated by chords: Am7, Bm7b5, Am, G, and F7/Eb. The section ends with a final chord and a repeat sign.

BOOGIE DOWN

Words and Music by AL JARREAU
and MICHAEL OMARTIAN

Moderate Funk

8va basso

mf

G

Gm7

Bbmaj7/F

C

Bb/F

C

G

Gm7

Bbmaj7/F

C

Bb/F

C

G

Am7

G7/B

loco

G Am7 C G7/B G Am7 G/B F Gm7 B \flat F A

G7 Am7 G7/B G Am7 C G7/B G7 Am7 G7/B

F Gm7 B \flat F/A G Am7 G/B

G Am7 C G/B G7 Am7 G/B

I can be

what I want to and all I need is









get my boog - ie down. _ (You can be) what I

D.S. Vocal scat









want to. _ You know all I need is to









get my boog - ie down. _ (You can be) what I









want to and _ all I need is to

F Gm7 Bb F/A Em7

get my boog - ie down. — } I got my cer - tain and my

vocal scat ends

A13 C/D

sure 'nough on — and I'm put - in' on my real - ly for —

G/B C(no3rd) G/D B7#5 Em11

real. — You face that cur - tain with your

Cmaj7 Em7 Gmaj7/D C#m7b5

{ best stuff — on. — } You are the win - ner, and you're gon-na feel —

{ best stuff on. — }

Bbmaj7

Am7

Gm7

C/D

G

Am7

G/B

you you can be what you
you can be

G

Am7

C

G/B

G

Am7

G/B

what you want to and all you need is to
want to and all you need is to

F

Gm7

Bb

F/A

G

Am7

G/B

get your boog-ie down. I can be all you
get your boog-ie down. You can be all you

G

Am7

C

G/B

G7

Am7

G/B

all I want to and all I need is to
want to and all you need is to

F Gm7 B \flat F/A To Coda \oplus G

get my boog - ie down. -
 get your boog - ie down. -

8va basso

Gm7 B \flat maj7 C B \flat /F C

G Gm7

B \flat maj7/F C B \flat /F C

D.S. al Coda

loco

CODA



no chord
Vocal 2nd time only

Now you go one and two ___ and three. Here's a lit - tle step for you ___ and me. Come and

R.H. 2nd time only

8va -----

strut your stuff but leave e - nough for the near - est boo - gie and tru - est boog - ie woog - ie

G

Am7

G/B

G

Am7

C

G/B

I

can

be

what

I

want to

and _

loco

G7

Am7

G/B

F

Gm7

Bb

F/A

Repeat
and Fade

all

I

need

is to

get my

boog - ie down. _

BREAKIN' AWAY

Words and Music by AL JARREAU,
JAY GRAYDON and TOM CANNING

Moderate R&B shuffle (♩ played as )

E♭maj7/F



Dmaj7/E



First system of piano accompaniment. Treble clef has a whole note chord E♭maj7/F (B♭, D, F, A♭) with a *mf* dynamic. Bass clef has a whole note chord E♭maj7/F (B♭, D, F, A♭). The system continues with eighth and sixteenth notes in both staves.

E♭maj7/F



Second system of piano accompaniment. Treble clef has a whole note chord E♭maj7/F (B♭, D, F, A♭). Bass clef has a triplet of eighth notes (B♭, D, F) followed by a whole note chord E♭maj7/F (B♭, D, F, A♭).

Dmaj7/E



Amaj9



Third system of piano accompaniment. Treble clef has a whole note chord Dmaj7/E (F, A, C, E). Bass clef has a whole note chord Dmaj7/E (F, A, C, E).

Look what you've done

Fourth system of piano accompaniment. Treble clef has a whole note chord Dmaj7/E (F, A, C, E). Bass clef has a whole note chord Dmaj7/E (F, A, C, E).

Dmaj9



F♯m



F♯m/E



Amaj9



Fifth system of piano accompaniment. Treble clef has a whole note chord Dmaj9 (F, A, C, E, G). Bass clef has a whole note chord Dmaj9 (F, A, C, E, G).

for me,

Sixth system of piano accompaniment. Treble clef has a whole note chord Dmaj9 (F, A, C, E, G). Bass clef has a triplet of eighth notes (F, A, C) followed by a whole note chord Dmaj9 (F, A, C, E, G).

you're mak - in' more fun _____ for me.

Trou - ba - dour me, _____ des - tined to be _____

set in my ways, _____ stuck in a daze. _____

















Dmaj9



F#m



F#m/E



Amaj9



You were the but - ter - fly,
Show me some par - a - chutes.

Dmaj9



a - wink - in' at me mak - in' my fi - res fly.
As long as I'm here bring me some climb - ing boots.

F#m



F#m/E



Dmaj9



Aadd9/C#



Bm7



Brought me ro - mance, taught me to dance;
O - pen the door, give me some more.

Aadd9/C#



Dmaj9



Aadd9/C#



Cdim7



mak - in' me win, mak - in' me grin,
Fas - ten me in, loos - en the pin,

Bm7  G7m11  G7  F#m7 

school - in' me. }
 pull for me. }

no chord  Abm7 

Break - in' a - way, your love

Dbm7  Fm7  Bb7(b9) 

has o - pened eyes that could - n't see.

Ebmaj7  Eb7b9  Abm9 

Break - in' a - way,

Ebm7



E/F#



F#/E



your bea - con in the night dis - cov - ered me.

Ebmaj7/F



Dmaj7/E



Ebmaj7/F



1 Dmaj7/E



2 Dmaj7/E



E^bmaj7/F

Dmaj7/E



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains three whole rests. The middle staff is a treble clef with a key signature of two sharps, featuring a complex melodic line with a large oval encompassing the first two measures, a triplet of eighth notes in the third measure, and a descending eighth-note scale in the fourth measure. The bottom staff is a bass clef with a key signature of two sharps, containing a quarter note, a whole rest, and a half note.

E^bmaj7/F

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps and contains three whole rests. The middle staff is a treble clef with a key signature of two sharps, featuring a complex melodic line with a large oval encompassing the first two measures, a triplet of eighth notes in the third measure, and a descending eighth-note scale in the fourth measure. The bottom staff is a bass clef with a key signature of two sharps, containing a quarter note, a whole rest, and a half note.

Dmaj7/E

E^bm7

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The middle staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The bottom staff is a bass clef with a key signature of two sharps, containing a quarter note, a whole rest, and a half note.

Just break - in' a - way, _____

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The middle staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The bottom staff is a bass clef with a key signature of two sharps, containing a quarter note, a whole rest, and a half note.

A^bm7D^bm7

The fifth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The middle staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The bottom staff is a bass clef with a key signature of two sharps, containing a quarter note, a whole rest, and a half note.

your love _____ has o - pened eyes _____

The sixth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The middle staff is a treble clef with a key signature of two sharps, featuring a melodic line with a quarter rest, a quarter note, and a half note. The bottom staff is a bass clef with a key signature of two sharps, containing a quarter note, a whole rest, and a half note.





that could - n't see.




Break - in' a - way,





your bea - con in the night dis - cov - ered me




Repeat and Fade

Break - in' a - way,

FALLIN'

27

Mysteriously
Em11

Words and Music by AL JARREAU, JAY GRAYDON
MARCEL EAST and NATHAN EAST

The first system of music features a piano introduction in 4/4 time. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a sustained bass line. A guitar chord diagram for Em11 is shown above the first measure. The dynamic marking *mf* is present. The system concludes with a fermata over the final chord.

The second system continues the piano introduction. It features similar melodic and harmonic patterns to the first system, with a fermata at the end.

The third system begins with a guitar chord diagram for Em11. It contains the first line of the vocal melody: "Mis - ty wa - ter col - ors, oth - er night in Par - is,". The piano accompaniment provides a steady harmonic support.

The fourth system continues the vocal melody and piano accompaniment. The piano part includes a fermata over the final chord of the system.

The fifth system contains the second line of the vocal melody: "rain and trees and flowers all in - side a pic - ture frame. mis - ty eyes and hair fash - ioned by the wind and rain." Above the system are guitar chord diagrams for D/C and Cmaj7.

The sixth system concludes the piece with a final piano accompaniment line featuring a long, sustained note in the right hand and a moving bass line in the left hand.

Em11

Si - lent gal - ler - i - a
An - oth - er night - to cher - ish

D/C

Cmaj7

qui - et nos - tal - gia, — sweet im - a - ges — re - main.
pressed in - side — a heart — where — the im - a - ges — re - main.

F#m7

Gmaj9

Just a face — and a mem - o - ry; —
Paint - ed spa - ces and mem - o - ry; —

Em11

To Coda

C#m7b5

F#9

can't for - get — you were so near — me. I'm
qui - et pla - ces re -

CODA \emptyset $C\#m7b5$ $D/F\#$ $C/F\#$ $D/F\#$ $C/F\#$

mind — me you're still — by me.

Em/B Bm A/G $Gmaj7$ A/E $Em7$

Al - ways — fall - in', — lov - in', —

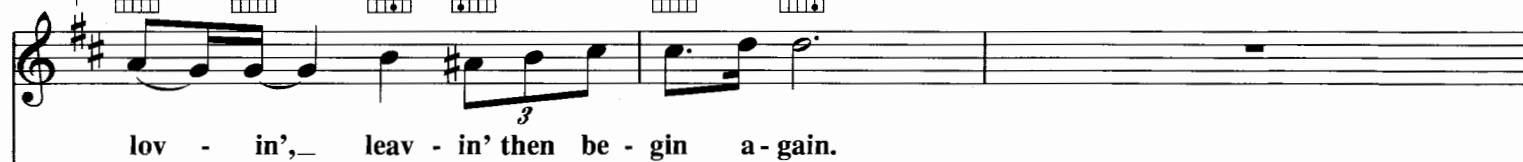
$F\#7sus$ $F\#7$ Em/B Bm A/G $Gmaj7$

leav - in', { I'm Al - ways al - ways } fall - in', —

1 A/E $Em7$ D/C $Cmaj7\#11$

lov - in', — leav - in',.

2 A/E Em7 F#7sus F#7 A/G Gmaj9



A/G Gmaj9

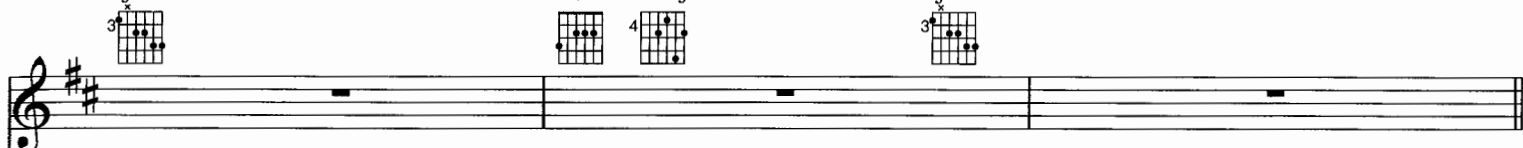
A/G Gmaj9



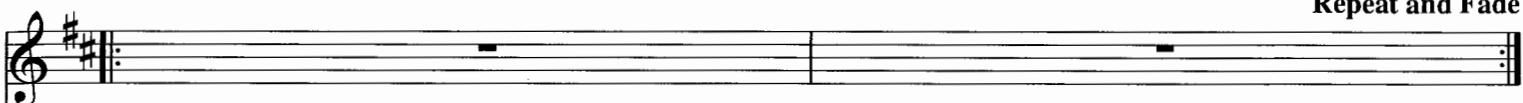
Gmaj9add13

A/G Gmaj9

Gmaj9add13



Repeat and Fade



HIGH CRIME

Words and Music by AL JARREAU,
JAY GRAYDON and BOBBY LYLE

Moderately, with a steady beat

Chord diagrams and musical notation for the song "High Crime". The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo/style is "Moderately, with a steady beat".

Chord Diagrams:

- F#m: F#4, A4, C#5
- B/F#: B2, D#3, F#4
- Eb9#11 Dmaj7: Eb3, Gb3, Ab3, Bb3, C#4, D4, E4, F#4
- C#7sus: C#3, E3, G#3, A3
- G#m D# Dmaj7: G#2, B2, D#3, E#3, F#4, G#4, A#4, B#4

Musical Notation:

The score is written for piano (left hand) and voice (right hand). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are:

When you said that it was time to change your point of view
So this crazy night is through and here's the morn-in' sun.

nev-er en-tered in my mind
E-ven though I still love you

HIGH CRIME

Words and Music by AL JARREAU,
JAY GRAYDON and BOBBY LYLE

Moderately, with a steady beat

Chord diagrams and musical notation for the song "High Crime". The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo/style is "Moderately, with a steady beat".

Chord Diagrams:

- F#m: F#4, A4, C#5
- B/F#: B2, D#3, F#4
- Eb9#11 Dmaj7: Eb3, Gb3, Ab3, Bb3, C#4, D4, E4, F#4
- C#7sus: C#3, E3, G#3, A3
- G#m D# Dmaj7: G#2, B2, D#3, E#3, F#4, G#4, A#4, B#4

Musical Notation:

The score is written for piano (left hand) and voice (right hand). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are:

When you said that it was time to change your point of view
So this crazy night is through and here's the morn-in' sun.

nev-er en-tered in my mind
E-ven though I still love you

C#7sus



F#m



B/F#



G#m/D#



Dmaj7



that what you meant — was we — were though. —
it's time to go and have — some fun. —

C#7sus



Bm7



Jump - in' to — con - clu - sions — is
So get your - self — a law - yer — and I'll

B7



B7sus



real - ly not my style —
meet you down in court. —

and if it's just — il - lu - sion, — it - 'll
Pray the judge — is for — ya, — 'cause I'm

B7



Bm7



van - ish in a while.
claim - in' non - sup - port.

Per - haps the pain — and sting - in' — is
Here's my dep - o - si - tion: — you





on - ly in my mind. I can change my think - in' but my
 left me high and dry. You left me with a pho - to - graph. You









heart is cry - in' "ouch"! } High crime__ (what you're do-in' to me.)
 did - n't e - ven sign.






{ Ho, oh, } that you don't love { me } (that you don't love me)
 oh, ho, oh, me me me






) { It's high high crime, no doubt babe } (in the first de - gree,)
 High, High, high high crime, my dar - lin' ba - by

Dmaj⁻

C#7sus

F#m7

Em9

A13

that you re - fuse my com - pan - y.
 that you re - fuse my com - pan - y.
 that you re - fuse my com - pan - y, (you refuse to stay)

Dmaj7

G#7

C#7sus

F#m7

Eb9#11

Dmaj9

To Coda ⊕

High high crime } (what you're do - in' to me.)
 High high crime }
 High high crime }

Stick with me.

C#7sus

F#m7

Eb9#11

Dmaj9

{ oh, that you don't love me } (that you don't love me.)
 'cause 'cause you don't love me }

C#7sus

F#m7

Em11

A13

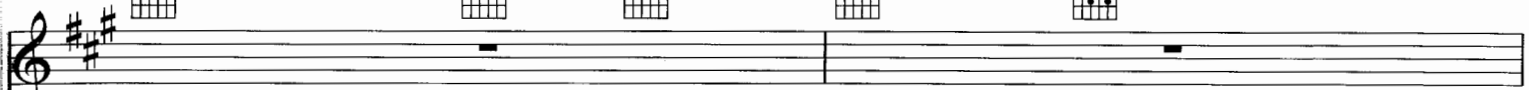
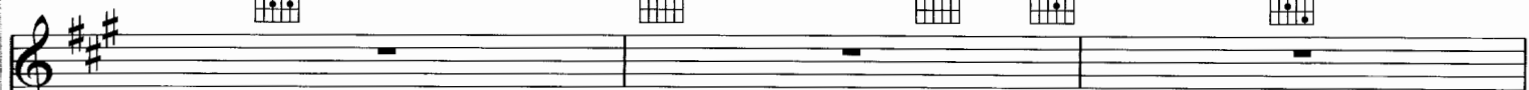
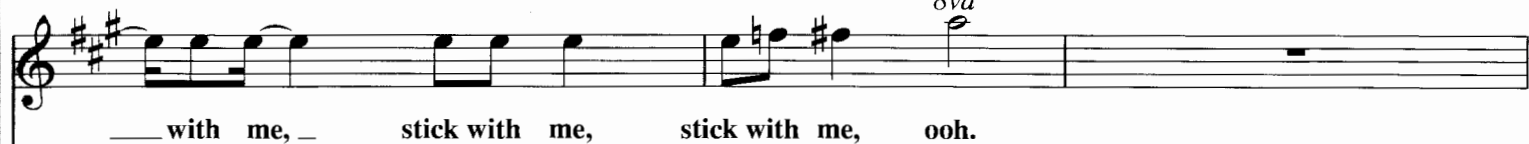
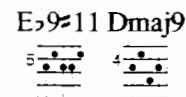
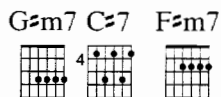
High, high crime girl, (in the first de - gree.)

Dmaj7 C#7sus F#m7 Em9 A13
 that you re - fuse_ to stick_ with me_ (you re - fuse_ to stay.)_

Dmaj9 G#7b9 C#7sus F#m B/F# Eb9#11 Dmaj7
 4 4 5

C#7sus F#m B/F# Eb9#11 Dmaj7 C#7sus
 Don't you get the mes-sage.

2 F#m7 A/E Dmaj9 C#m7
 4 4 4 4
 girl, (in the first de - gree) _ that you re - fuse to stick_



D.S. al Coda



High crime, —



CODA \emptyset $F\#m7$ $E\flat 9\#11$ $Dmaj9$ $C\#7sus$

(bet - ter get a law - yer) Oh, that you don't _ love me _

$F\#m7$ $E\flat 9\#11$ $Dmaj9$ $C\#7sus$

(that you don't _ love me). _ Dar - ling, high, high crime _

$F\#m7$ $Em9$ $A13$ $Dmaj9$ $C\#7sus$

(bet - ter get a law - yer quick) that you, you re - fuse _ to stick _

$F\#m7$ $Em11$ $A13$ $Dmaj7$ $G\#m7$ $C\#7sus$

8va ----- loco

with me, _ ooh, ooh. _ High, high crime _

Repeat ad lib. and Fade

C#7sus



F#m



B/F#



G#m/D#



Dmaj7



that what you meant — was we — were though. —
it's time to go and have — some fun. —

C#7sus



Bm7



Jump - in' to — con - clu - sions — is
So get your - self — a law - yer — and I'll

B7



B7sus



real - ly not my style —
meet you down in court. —

and if it's just — il - lu - sion, — it - 'll
Pray the judge — is for — ya, — 'cause I'm

B7



Bm7



van - ish in a while.
claim - in' non - sup - port.

Per - haps the pain — and sting - in' — is
Here's my dep - o - si - tion: — you





on - ly in my mind. I can change my think - in' but my
 left me high and dry. You left me with a pho - to - graph. You









heart is cry - in' "ouch"! } High crime__ (what you're do-in' to me.)
 did - n't e - ven sign.






{ Ho, oh, } that you don't love { me } (that you don't love me)
 oh, ho, oh, me me me






) { It's high high crime, no doubt babe } (in the first de - gree,)
 High, High, high high crime, my dar - lin' ba - by

Dmaj⁻

C#7sus

F#m7

Em9

A13

that you re - fuse my com - pan - y.
 that you re - fuse my com - pan - y.
 that you re - fuse my com - pan - y, (you refuse to stay)

Dmaj7

G#7

C#7sus

F#m7

Eb9#11

Dmaj9

To Coda ⊕

High high crime } (what you're do - in' to me.)
 High high crime }
 High high crime }

Stick with me.

C#7sus

F#m7

Eb9#11

Dmaj9

{ oh, that you don't love me } (that you don't love me.)
 'cause 'cause you don't love me }

C#7sus

F#m7

Em11

A13

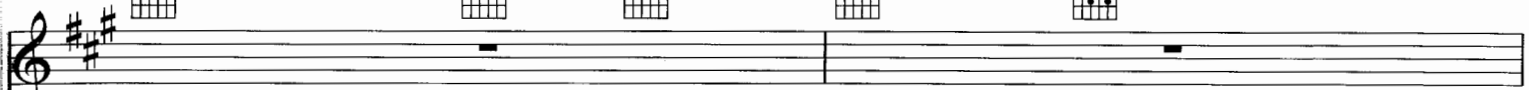
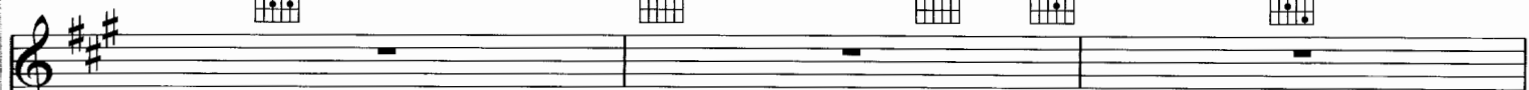
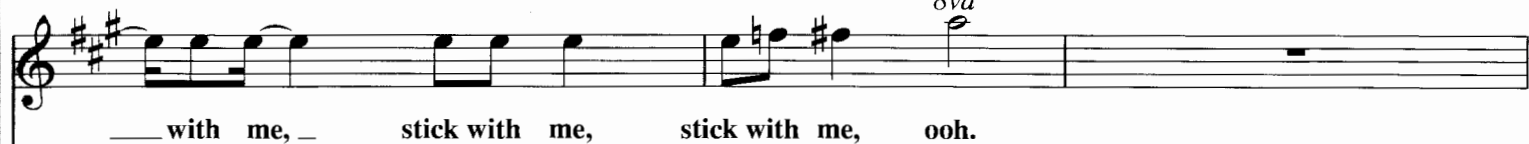
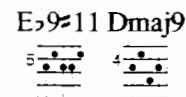
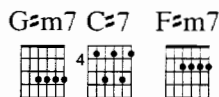
High, high crime girl, (in the first de - gree.)

Dmaj7 C#7sus F#m7 Em9 A13
 that you re - fuse_ to stick_ with me_ (you re - fuse_ to stay.)_

Dmaj9 G#7b9 C#7sus F#m B/F# Eb9#11 Dmaj7
 4 4 5 5

C#7sus F#m B/F# Eb9#11 Dmaj7 C#7sus
 Don't you get the mes-sage.

2 F#m7 A/E Dmaj9 C#m7
 4 4 4 4
 girl, (in the first de - gree) _ that you re - fuse to stick_



D.S. al Coda



High crime, —



CODA \emptyset

F#m7 Eb9#11 Dmaj9 C#7sus

(bet - ter get a law - yer) Oh, that you don't _ love me _

F#m7 Eb9#11 Dmaj9 C#7sus

(that you don't _ love me). Dar - ling, high, high crime _

F#m7 Em9 A13 Dmaj9 C#7sus

(bet - ter get a law - yer quick) that you, you re - fuse _ to stick _

F#m7 Em11 A13 Dmaj7 G#m7 C#7sus

8va ----- loco

with me, ooh, ooh. High, high crime _

Repeat ad lib. and Fade

MOONLIGHTING

Words by AL JARREAU
Music by LEE HOLDRIDGE

Easy beat

Chord diagrams: C#m7 4fr., F#m9, Bm7, C#m7 4fr., Dmaj7, D/E, Amaj7, C/D, Gmaj9.

Dynamic: *mf*

Lyrics:

Some walk by night,
Charm-ing and bright,

some fly by day.
laugh-ing and gay.

The musical score is written for guitar, piano, and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a simple melody with triplets and rests. The piano accompaniment is in the same key and time, with a steady bass line and chords. The vocal part is also in 4/4 time and includes the lyrics. Chord diagrams are provided for the guitar part, and a dynamic marking of *mf* is shown for the piano part.



Noth-ing could change you,
I'm just a strang - er,

set and sure of the way.
love the Blues and the Braves.

Emaj7

Am7

D9

There is the sun

and moon

fac - ing their

Bm7

Em7

Am7

Bbmaj9

Eb 3fr.

old,

sweet tune.

Watch them when dawn

is due shar - ing one

D/E

Amaj7

C/D

space.

Some walk by night,
So come walk by night,

some fly by
come fly by

Gmaj9 C#7sus4 C#7 F#m7 B7+4 B7

day.
day.

Some-thing is sweet - er
Some-thing is sweet - er

when you meet 'long the
'cause we met 'long the

Emaj9 D/E Amaj7 C/D

way.
way.

We'll walk the night,
we'll fly by

Gmaj9 C#7sus4 C#7 F#m7

day.

Moon - light - ing strang - ers

B7+4 B7 Emaj7(add F#) Amaj7 Emaj7

who just met on the way,
who just met on the way.

rit.

MORNIN'

Moderate R & B Shuffle

Dmaj9



Words and Music by AL JARREAU,
JAY GRAYDON and DAVID FOSTER

mf



Morn - in' Mis - ter Ra - di - o.
Morn - in' Mis - ter Shoe - shine man.

D.S. Instrumental Solo

Morn-in' lit - tle Cher - i - os. Morn - in' Sis - ter Or - i - ole.
Shine 'em bright in white and tan. My ba - by said she loves me and



Did I tell you ev - 'ry - thing is fine
need I tell you that ev - 'ry - thing here is just fine,



1



in my mind? _____
mm, in my mind? _____ *Instrumental ends*



2,3



'Scuse me if I sing. _____ My heart has found its



Dmaj9



wings; _____ search - in' high and



Bbmaj7/C



Em9/A



To Coda ⊕



low, _____ and now at last I know. _____



Dmaj9



Am7 Gm7Am7 Dmaj9



Morn-in' Mis - ter__ Gold - en Gate. _

I should walk _ but _ I _ can't wait, _ I can't wait _ to _ set _ it straight. _

Dmaj7

Bm7

Gmaj7

Em7

Am7

G/A



I was shak - in' but now I am mak - in' it fine

Am⁷ G/A Dmaj9

here in my mind.

Em7 F#m7 Gmaj7 C#m7b5 F#m9

My heart will soar with love that's rare and real.

B9b5 B9 Ab/B G/B F/B Em9 Em7 C#m7b5 F#7#9 Bmaj9

My smil- ing face will feel ev - 'ry cloud.







C#m7 D#m7 G#m7 C#13 C#9b13

Then high - er still, be - yond the


F#maj9  D#m7  G#m7 

blue, un - til I know I can, like an - y



A#m7  Bmaj9  B/C#  C#  B/C#  C# 

man reach out my hand and touch the face of



Dmaj9 

God.



D.S. al Coda

Am7  Gm7  Am7 



CODA



E[♭]maj9

Morn-in' Mis - ter — Ra - di - o. — Morn - in' lit - tle — Cher - i - os. —

Cm7

A[♭]maj7

Fm7



Morn-in' Sis - ter — Or - i - ole. — Did I tell — you that ev - 'ry - thing here is just

B[♭]m7A[♭]/B[♭]B[♭]m7A[♭]/B[♭]

fine, — ooh, — in my —

Repeat ad lib. and Fade

B[♭]m7 A[♭]m7B[♭]m7E[♭]maj9

— mind? —

ROOF GARDEN

Moderate R&B

Words and Music by AL JARREAU,
JAY GRAYDON and TOM CANNING

Bb9sus



Oh, yeah, that's it, that's it,

that's it scat that's it, that's it, that's it, ba-by.

Bb13



hey mom-ma 'T's your mom-ma gon-na say when she finds out that you par-ty like this, sir!

Bb9sus



Ooh. — Does

Bb9sus



an - y - one wan-na go waltz - in' in__ the gar - den?_

Does

1,2,3

Bb13



an - y - one wan - na go dance _ up - on__ the roof?_

Does

4

Ab13



A13



Bb13



no chord

Eb7



A7



Ab7



an-y-one wan-na go dance _ up on__ the roof?_

On the town_ se - quins
You can be__ what you

Dbm7



G7



Gb7



Eb7



A7



Ab7

eve - nin' gown._
want to be._

Come and

Climb those stairs_
waltz like me_to that
or a

Fm7



B7



Bb7



Eb9sus



ball-room in the air. —
hot step-pin' boog-ie

(Spoken:) Get to poppin'
(Spoken:) Funk in the pocket

} Does an - y - one wan-na go waltz - in' in the gar -

- den?_

Does an - y - one wan-na go dance up - on the roof?

Eb13



Eb9sus



Eb13



Does an - y - one wan-na go waltz - in' in the gar -

- den?_

Does an - y - one wan - na go dance up - on the roof?

Eb9sus



Eb13










— (Come a - long. We can get it on.) (Come a long. We can get it on.) } Does

an - y - one wan - na go waltz - in' in the gar - den? Does

an - y - one wan - na go dance up - on the roof?

{ If you dare dream of yes - ter - day, -
No one stays in down - town these days.












in the air do a step with Fred A - staire. Does
 Coun - try calls got us (Spoken:) Get your top hat

To Coda \oplus





an - y - one wan - na go waltz - in' in the gar - den? Does

an - y - one wan - na go dance up - on the roof? (Scat syllables)

no chord

B \flat 9susB \flat 13

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B \flat and E \flat). It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The middle staff is in treble clef and contains a sustained chord with a long horizontal line above it. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes, including a triplet of eighth notes.

B \flat 9susB \flat 13

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a sustained chord with a long horizontal line above it. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes.

B \flat 9susB \flat 13

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a sustained chord with a long horizontal line above it. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes, including some accidentals. The middle staff is in treble clef and contains a sustained chord with a long horizontal line above it. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes.

First system of musical notation, featuring a vocal line and piano accompaniment in B-flat major. The vocal line begins with a melodic phrase, followed by a rest and then a continuation of the melody. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation, continuing the vocal and piano parts. The vocal line includes triplet markings (3) over certain notes. The piano accompaniment continues with harmonic support.

Third system of musical notation. The vocal line ends with a long note, marked "Scat ends". The piano accompaniment continues with a melodic line featuring triplet (3) and sextuplet (6) markings. The instruction "D.S al Coda" is written at the end of the system.

CODA

Chord diagrams for the Coda section:

- Cm7
- G \flat 7
- F7
- B \flat m7
- E7
- E \flat 7
- E \flat 7/D \flat

one and all. (Sur - ren - der now.) B'fore we end let me

Coda section musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "one and all. (Sur - ren - der now.) B'fore we end let me". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A \flat m7

D7

D \flat 7D \flat 7/BB \flat m7

E7

E \flat 7E \flat 7/D \flat

re - com - mend _

what to do _ when your

Cm7

G \flat 7

F7

B \flat 9sus

heart is light or blue. _

Does an - y - one wan - na go waltz - in' in _ the gar-

B \flat 13B \flat 9susA \flat 13

A13

B \flat 13

- den? _

Does an - y - one wan - na go chance _ up - on _ the roof?

B \flat 13

no chord

(Scat syllables)

Bb9sus



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. A large oval is drawn across the first two measures of the bass staff, indicating a sustained or tied chord.

Bb13



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line. A large oval is drawn across the last two measures of the bass staff, indicating a sustained or tied chord.

Bb9sus



Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. The system concludes with a double bar line.

Bb13



Bb9sus



Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. The system concludes with a double bar line.

B \flat 13 **B \flat 9sus**

B \flat 13 **B \flat 9sus** **B \flat 13**

Par - ty c'mon let's par - ty, y'all Par -
(scat continues ad lib.)

- ty, c'mon - let's par - ty now. Par -
Repeat and Fade

(I CAN RECALL) SPAIN

Lyrics by ARTIE MAREN & AL JARREAU

Music by CHICK COREA

Introduction after a theme in the 2nd Movement
of the Concerto D'Aranjuez by JOAQUIN RODRIGO

Freely
Bno3rd(add9)

A

Bno3rd(add9)

Yes - ter - day, — just a pho - to - graph of — yes - ter - day — and all it's ed - ges

Em11

fold - ed and the cor - ners fad - ed se - pi - a brown, and

Gmaj7

F#m7

F#7

F7#9

Bm9(no3rd)

yet it's all I have of our past love; a post-script to it's end - ing.

Gmaj7 F#m11 F9#11

Bright-er days, I can see such bright - er days when ev - 'ry

Em9 A13b5 C#/D

song we sang is sung a - gain and now we know we know this time it's for

Dmaj7 Gmaj9 C#7 C#7#9 F#7 Bm7

good, and we're lov - ers once a - gain and you're near me.

Moderately bright Samba

§ no chord

Em11 F#7sus

I can re-mem-ber the rain in De-cem - ber the leaves of brown { on the
on the
tum - bling

F#7



Gmaj7



F#7



ground. In Spain I did love and a - dore you. The
 ground. Our love was a Span - ish Fi - es - ta. The
 down. In Spain I did love and a - dore you. The

Em7



A7b9



Dmaj7



Gmaj9



nights filled with joy were our yes - ter - days and to -
 bright lights and songs were our joy each day and the
 nights filled with joy were our yes - ter - days and to -

C#7



F#7#9



F#7b9



Bsus



Bm



Badd9



mor - row will bring you near me.
 nights were the heat of yearn - ing.
 mor - row will bring you near me.

no chord

I can re - call my de - sire, ev - e - ry re - ver - ie is on

To Coda ⊕

fire and I get a pic - ture of all our yes - ter - days, yes, to - day I can say

1 Bm11

{ "I get a kick ev - 'ry time they play that 'Spain' a - gain."
"I get a kick ev - 'ry time I see you

2 Gmaj7

gaze at me.

F#7,9



I see mo-ments of his - tor - y.

F#7



Em7



Your eyes — meet mine

A13



Dmaj7



and they dance to the mel - o - dy,

Gmaj9



C#7#9



and we live a - gain

Detailed description: This is a page of musical notation for a song, page 43. It features a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 7/8. The vocal line includes lyrics: "I see mo-ments of his - tor - y.", "Your eyes — meet mine", "and they dance to the mel - o - dy,", and "and we live a - gain". The guitar line includes several chord diagrams: F#7,9, F#7, Em7, A13, Dmaj7, Gmaj9, and C#7#9. The notation includes triplets, slurs, and various rhythmic values consistent with the 7/8 time signature.

F#7alt



Bm



as if dream - ing.

B7#5



Em7



A7b9



Dmaj7



Gmaj9



The sound of our hearts beat like cas - ta - nets and for -

C#7#9



F#7#9/C



F#7b9

1,2
Bsus

B7



ev - er we'll know their mean - ing.

no chord

I can re - call my de - sire, ev - e - ry re - ver - ie is on

fire and I get a pic - ture of all our yes - ter - days, — yes, to - day I — can say,

Gmaj9 3 Bsus B7 D.S. al Coda

"I get a kick ev - 'ry time I see — you gaze at me." — mean - ing —

CODA A/G

I get a kick and I'm here — to say, — "Here's 'Spain'

Bb/F# Bm11

a — gain."

SPIRIT

Words and Music by
AL JARREAU

Moderately, with a bluesy feel

Chord diagrams: A/E, Em7, C9sus, C9

mf

Ooh _____ Spi -

rit _____ yeah. _____ Mm, _____ it - 'll get

ya, _____ it - 'll get ya. Scat It - 'll move



— you — it - 'll groove ya, uh huh, huh. — There is a way —

E7sus

A7sus

E7sus

— to — make — sweet feel - ing — last, — yes. — There is a way —



— to be shel - tered when — the wind — is free. — There — is a way —



— my fa - ther taught me how to sing, — sing a song ev-'ry - day — now, and it won't —

E7(no3rd) A E7(no3rd) A
 — take — much of your time, — real - ly won't — take — much of your time, — no it won't —

E7(no3rd) A A/E Em7
 — take — much of your pre-cious time just to get spi - rit — yeah, yeah, — deep in your bones. —

C9sus C9 A/E Em7
 Well you real-ly got it. Talk-in' 'bout spi - rit. You got it deep in your bones. —

C9sus C9 E7sus A7sus
 Girl, you real-ly got it. There is a way — you can make — the moun-tain cry. —
 2. Vocal scat
 3. See additional lyrics

E7sus

D/C



B

E/B

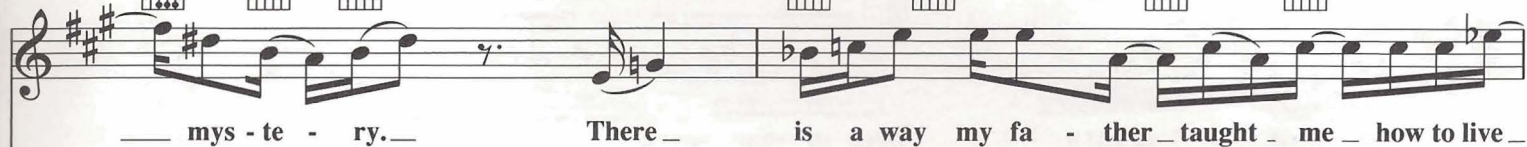
A/B

F/C

C

Bb/F

F



F/C

C

F/C

C

E7(no3rd)

A

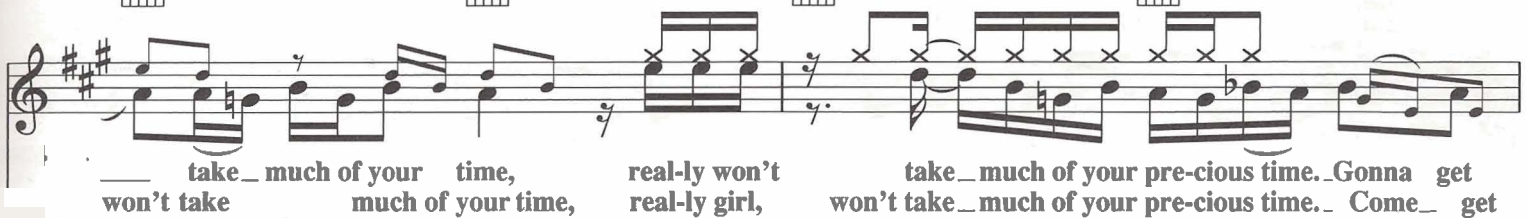


E7(no3rd)

A

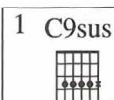
E7(no3rd)

A



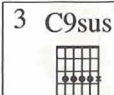


spi - rit. spi - rit. Woh, Deep in your bones gon - na be girl. Well you real-ly got it. Talk - in'bout Get



spi - rit. spi - rit. You got it. Deep in your bones. Hon, you real-ly got it. Deep in your bones. -

2



Now you real-ly got it. 3. See additional lyrics in your bones. Hon-ey, singin' 'bout spi-



- rit. You got it. Deep in your bones, - girl. Yeah, you real-ly got it. Talk-in' 'bout






spi - rit, boy, you got it. Deep in your bones. _____ Yeah, you real-ly got it. Ooh, _






 Repeat ad lib. and Fade

spi - rit, don't you let no - bod - y take it. Deep in your bones, _ yeah.

Additional Lyrics

3. There is a way to make sweet feeling last.
 There is a way to be comforted, sweet mystery.
 There is a way my father taught me
 How to do it, do it to it when I wanna do it to it,
 And it won't take much of your time,
 Really won't take much of your time,
 No, it won't take much of your precious time just to get spirit.
 Deep in your bones
 Talkin' 'bout spirit. Deep in your bones.

TEACH ME TONIGHT

Words by SAMMY CAHN
Music by GENE DePAUL

Slowly ( played as )

Cmaj9



Am9



Dm7



Dm9/G



Cmaj9



Am9



Da, da, da da di - ah. —

Da, da, da, da di - ah. —

Dm7/G



Cmaj7



Did you say,

"I've got a lot to learn"?

Em7



A7b9



Dm11



Well, — don't think

I'm try - in' not to learn. —

Em7b5



A7b9



Dm11



Since — this is — the per - fect spot — to learn, —

Dm7/G

G13b9

Cmaj9

Am9

Dm9/G

teach — me — to - night. —

Start-ing with

the "A, B, C," of it
ver - y clear my love. —

right down to the
Should the teach - er stand —

Dm11

Em7b5

A7b9

"X, Y, Z" of it,
so near my love?

help, me solve the mys -
Grad - u - a - tion's al -

Dm9

Dm9/G

G7b9

- te - ry of it,
- most here my love.

teach me
Teach me —

5

Cmaj9 F13 F9 Cmaj7 Ebdim7 Dm7 G7b9

to - night. The sky's a black-board high a -
to - night. Instrumental solo

Em7 A7b9 Dm11 G7b9

bove you. If a shoot - ing star goes -






Cmaj7 Cmaj9 F#m7b5 B7b9 Em7 Em9(maj7) Em7 To Coda

by, I'll use that star to write I love you a
Instrumental ends I'll use that star to write I love you a





Am9 D9 Dm7/G

thou - sand times a - cross the sky. One thing is - n't




D.S. al Coda

CODA     

thou - sand times a - cross the sky. One thing is - n't ver - y clear

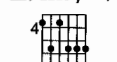
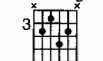
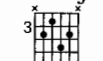
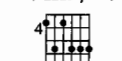
my love. Should the teach - er stand so

near my love? Grad - u - a - tion's al - most

here my love. So would you teach me

Fm7 \flat 5B \flat 7 \flat 9B \flat 7 \flat 5(9)E \flat m9E \flat m9/A \flat D \flat maj9B \flat m9E \flat m11E \flat m9/A \flat D \flat maj9B \flat m9E \flat m11E \flat m9/A \flat 

Repeat and Fade

THE MUSIC OF GOODBYE

(Love Theme From "Out Of Africa")

Music by JOHN BARRY
Words by ALAN and MARILYN BERGMAN

Medium Slow Ballad

F **Em7-5** **A7** **Dm**

mp

C9 **F** **Em7-5** **A7**

A song I know so well, _____ the mu - sic of good -

Dm **Bbmaj7** **Dm**

bye a - gain. _____ It's there each time we say "hel - lo." _____

Am7



B♭maj7



C9



As al - ways there's no rea - son why

a - gain.

You kiss me with your

F



Em7-5



A7



Dm



eyes

and in your arms I fly

a - gain.

B♭maj7



Dm



Am7



But e - ven as we touch

the clouds, there in the qui - et is good -

B♭maj7



C9



bye

a - gain.

Per - haps the way I



hold

you

makes you a - fraid I'll hold

you;

*mf***Bbmaj7**

makes you a - fraid to love

me.

Bbmaj7

Love

me.

As through the night we dance,

Em7-5**Bbmaj7**

the ten - der dance of try

a - gain,

I hear it play - ing

Dm **Am7** **B♭maj7**
 soft - ly _____ and sad - ly: _____

C9 **¹Dm** **B♭maj7**
 _____ the mu - sic of good - bye. _____

Dm **C9** **²F** **B♭maj7**
 Per - haps the way I _____ bye. _____ Good -

F **E♭maj7** **C9** **F(add9)**
 bye. _____ Good - bye.

rit. *p*

Detailed description: This is a musical score for guitar, featuring a melody line in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat). The score is divided into systems, each with a treble and bass staff. Chord diagrams are provided for various chords: Dm, Am7, B♭maj7, C9, F, E♭maj7, and F(add9). The lyrics are written below the treble staff. The score includes a repeat sign with first and second endings. The piece concludes with a 'rit.' (ritardando) marking and a 'p' (piano) dynamic marking.

(A RHYME) THIS TIME

Words and Music by AL JARREAU
and EARL KLUGH

Moderately slow

F#m/B

G#m/B

A/B

B/A

A

B/A

E

A

E

A/E

E

A/E E

A/E E

F#/B

G#m/B

A/B

B/A

I will take _ my time _ this time.

A

B/A

E

A/E

E

A/E

E

I'm gon - na make _ a rhyme _ this time. _

A/E

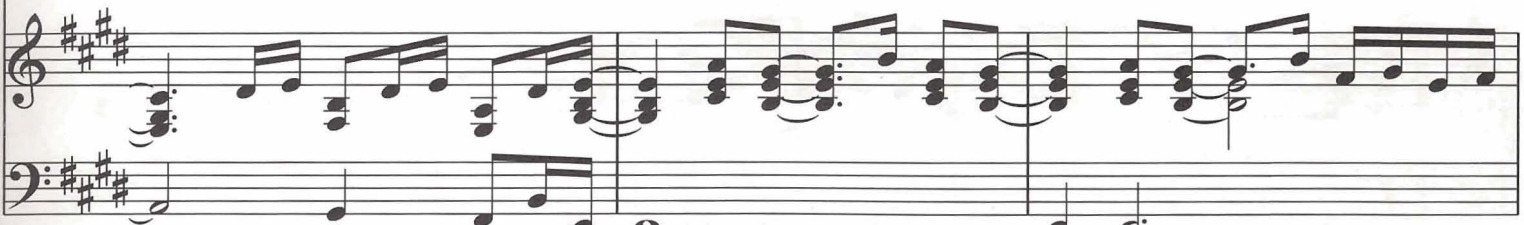
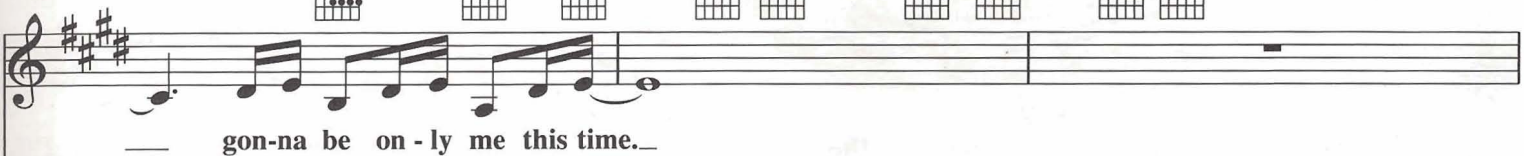
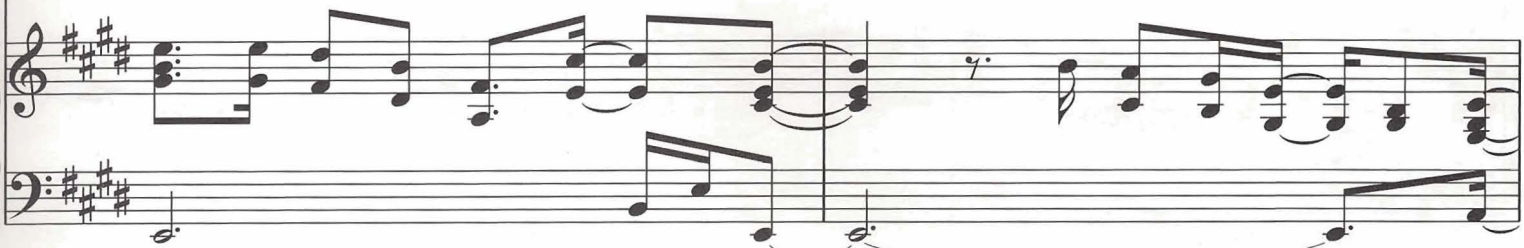
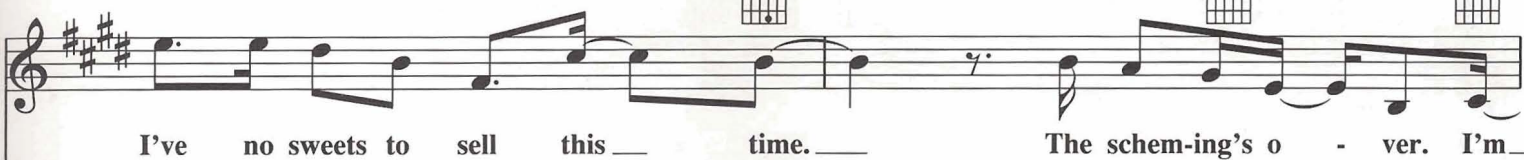
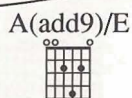
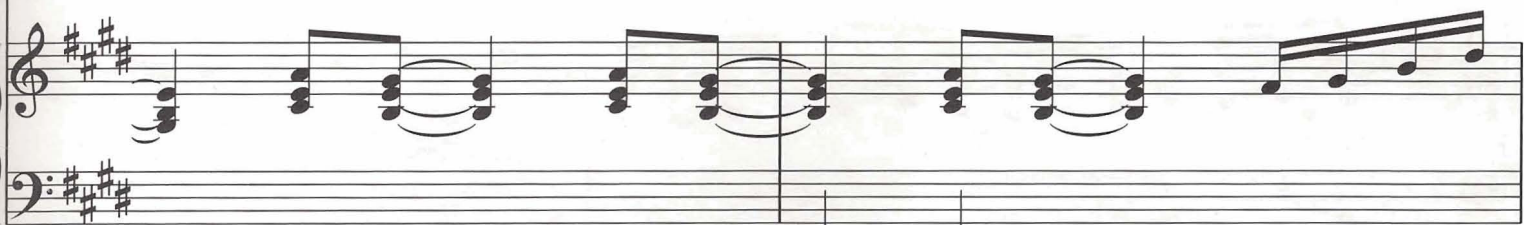
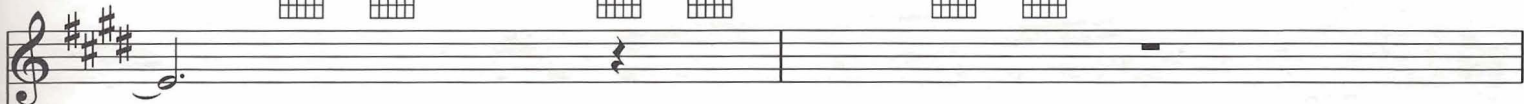
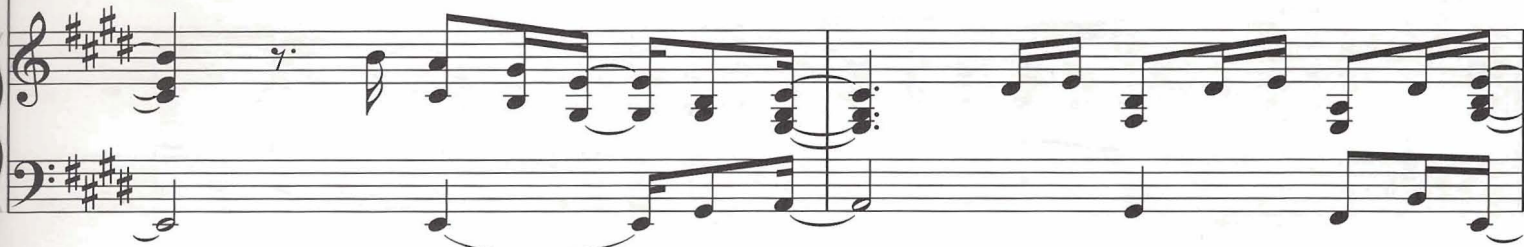
E

A/E

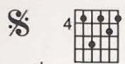
E

Aadd9/E

I'll ring _ the bell this _ time. _



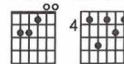
C#m7



Amaj9



E/B C#m7



Most un - for - tun - ate - ly — my dreams nev - er knew — the ground. —

Amaj7



Bsus



Ev - 'ry mir - ror I see — re - minds — me you're not — a - round. —

I let { you }
us down. —



A(add9)/E



Amaj7



{ All my stor - ies — tell this — time —
I'll ring — the bell this — time. —

the dream-ing's o - ver. I'm —
The dream-ing's o - ver. I'm —

G#m7

F#m7

E

A/E

E

A/E

E

A/E

E

To Coda

gon-na bring ev-'ry-thing this time... }
gon-na sing "Got-tawing" this time... }

B/E

A/E

E

Amaj7

G#m7

F#m7

E

A/E

E

A/E

E

A/E

E

B/E

A/E

E

Amaj7

G#m7

F#m7

E

A/E

E

A/E

E

A/E

E

D.S. al Coda

CODA

F#m/B G#m/B A/B B/A

I will take — my — time — this time.

A B/A E A/E E A/E E

I'm gon - na make — a rhyme — this time. —

A/E E A/E E F#m/B G#m/B A/B B/A

I will make — a — rhyme — this time.

A B/A E

I'm gon - na take — my time — this time.

rit.

TROUBLE IN PARADISE

Words and Music by JAY GRAYDON,
GREG MATHIESON and TREVOR VEITCH

Moderately

Gmaj9



Cm9



F9



Gmaj9



First system of musical notation for 'Trouble in Paradise'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music is marked 'Moderately' and 'f' (forte). The first system includes guitar chord diagrams for Gmaj9, Cm9, F9, and Gmaj9.

Cm9



F9



Am9/D



Am7/D



Second system of musical notation for 'Trouble in Paradise'. It continues the grand staff with treble and bass clefs. The music includes guitar chord diagrams for Cm9, F9, Am9/D, and Am7/D.

Am7



Gmaj9



Ebmaj9



C/D



Gmaj9



D(add9)/F#



Third system of musical notation for 'Trouble in Paradise'. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: 'When it ap - pears_ your love_ is'.

When it ap - pears_ your love_ is
May you al - ways have_ some -

Fourth system of musical notation for 'Trouble in Paradise'. It continues the vocal line and piano accompaniment. The lyrics are: 'fin - 'lly on_ the line_ and you can't hold_ it back much'.

B7b9



Em7



Dm7



Cmaj7



G(add9)/B



Fifth system of musical notation for 'Trouble in Paradise'. It includes guitar chord diagrams for B7b9, Em7, Dm7, Cmaj7, and G(add9)/B.

fin - 'lly on_ the line_
bod - y to_ de - pend_ on,

and you can't hold_ it back much
and may your days_ be cel - e -

Sixth system of musical notation for 'Trouble in Paradise'. It continues the vocal line and piano accompaniment. The lyrics are: 'and you can't hold_ it back much and may your days_ be cel - e -'.

A9



C/D



Gmaj9



D(add9)/F#



long - er, —
bra - tion, —

and when it seems as though you're
and may there al - ways be an

B7b9



Em7



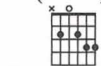
Dm7



Cmaj7



G(add9)/B



run - nin' out of time;
an - gel on your shoul - der

that's the time you should be
to help in awk - ward sit - u -

A9



C/D



Cm9



strong - er.
a - tions.

Well, if you care a - bout her
and if you love each oth - er

Cm9/F



Gmaj9



E7#5(b9)



don't you ev - er doubt her love.
you'll nev - er need an - oth - er love.

Would you turn a - round and
When the whole wide world has

Am9

Cm7

Dm7

Ebmaj7

Eb/F

Gmaj9

throw_ it all _ a - way? _
fin - 'lly got _ you down, _

Just let her know to - day _
she'll still be a - round _

Cm9

F9

Gmaj9

when it looks like trou-ble in par - a - dise _

Cm9

F9

Bbm9

and you're burn-in' love _ that's cold _ as ice, _

Eb9

Am9


D9

Gmaj9

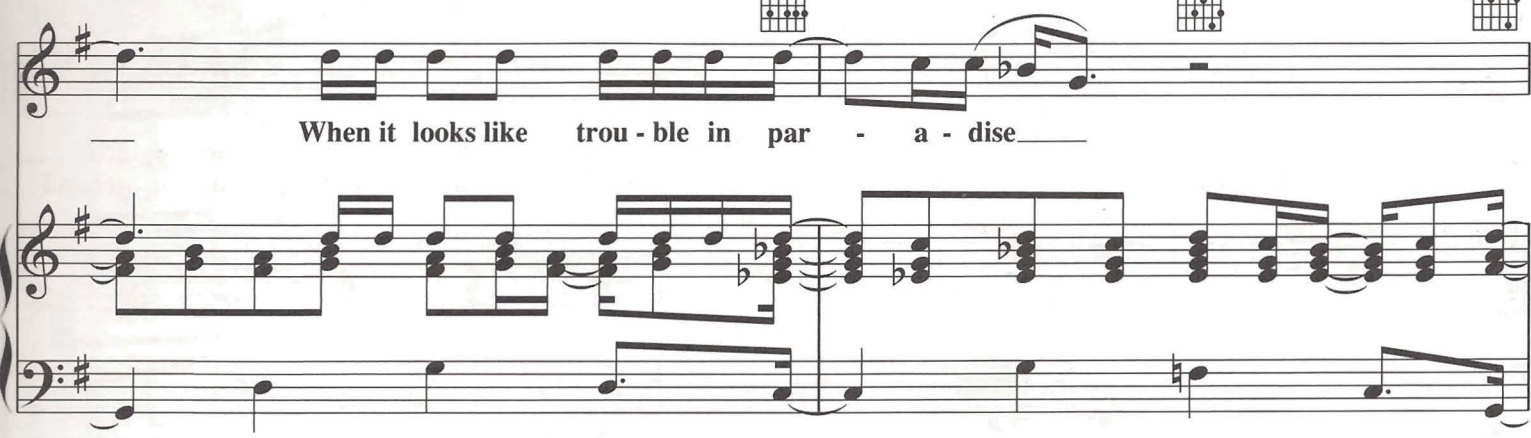
go out and _ find a flame _

so you can _ warm it up _ a - gain. _

Cm9 F9 Gmaj9



When it looks like trou - ble in par - a - dise




Cm9 F9 Bbm9




and you're burn-in' love that's cold as ice,



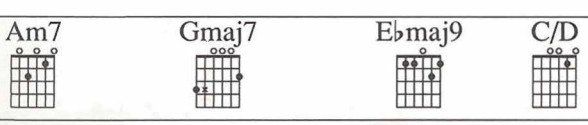
Ebm9 Am9 D9 D9sus




go out and find a flame so you can warm it up a - gain.



Am7 Gmaj7 Ebmaj9 C/D



2



Cm7



Dm7



Ebmaj7



Eb/F



Dm7



Em7



Fmaj7



F/G



Amaj9



Dm9



Dm9/G



G9



Amaj9

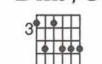


So when it } looks like trou-ble in par - a - dise ____
When it }

Dm9



Dm9/G



G9



Cm9



and you're burn-in' love _ that's cold _ as ice, ____

Repeat and Fade

F9



Bm9



E9



Amaj7



go out and _ find a flame _ so you can warm it up _ a - gain. _

WE'RE IN THIS LOVE TOGETHER

Words and Music by ROGER MURRAH
and KEITH STEGALL

Moderately ( played as )
Bbmaj7 Bb(add9)/D

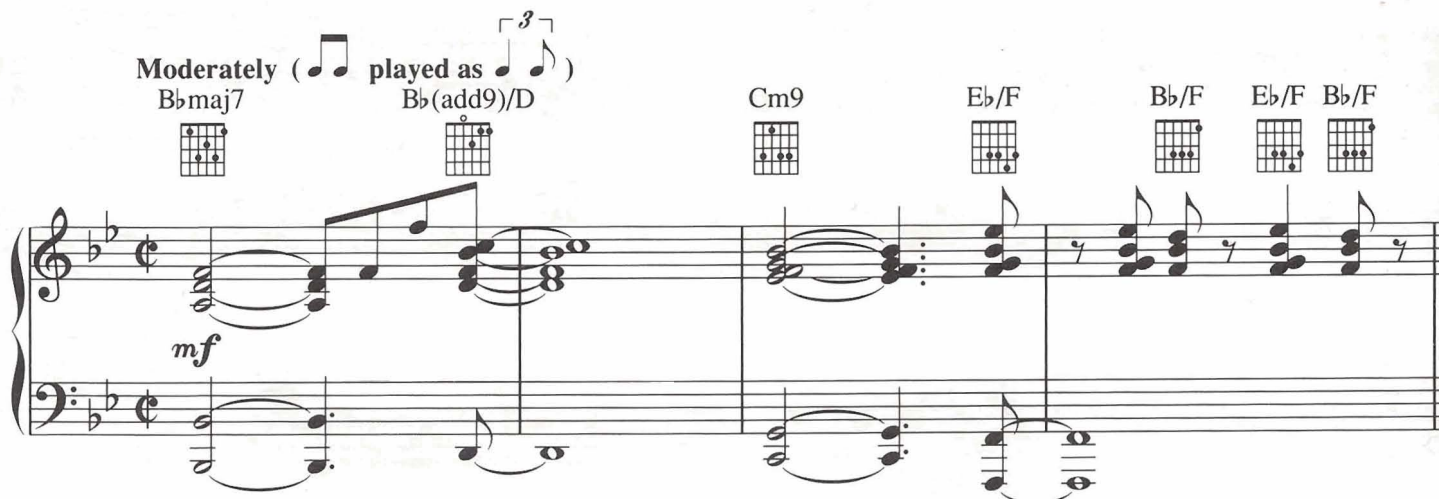
Cm9

Eb/F

Bb/F

Eb/F

Bb/F



Bbmaj9

Bb(add9)/D

Cm11

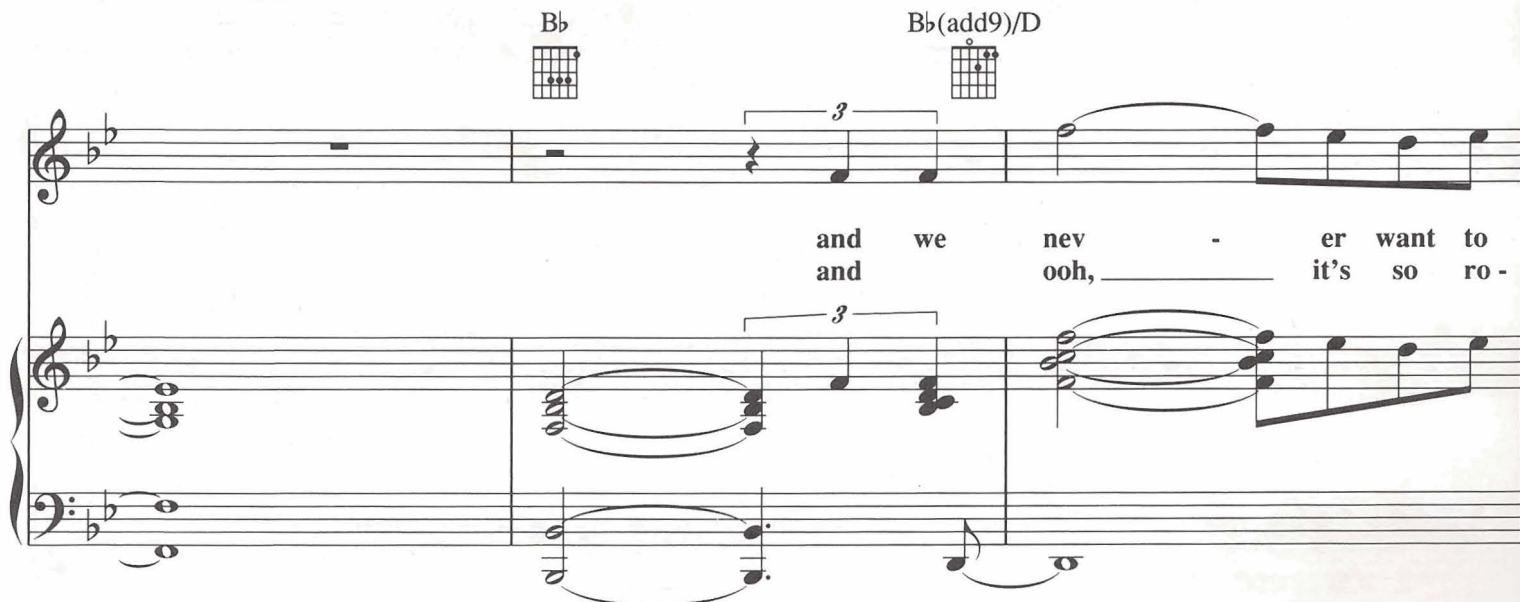
Eb/F

It's like a dia - mond ring, — it's a pre - cious thing, —
It's like a rain - y night — and — can - dle - light, —



Bb

Bb(add9)/D



and we nev - er want to
and ooh, — it's so ro -

Cm11

Eb/F

Bb/F

Eb/F

Bb/F

Bbmaj9

Bb(add9)/D

lose _____ it. _____
man - tic. _____

It's like a
We got the

Cm11

Eb/F

fa - vor - ite song _____ that we love _____ to sing, _____
whole _____ thing work - ing out _____ so right, _____

Bb(add9)

Bb(add9)/D

Cm11

Eb/F

ev - 'ry time _____ we hear the mu - sic. _____
and it's just _____ the way we planned _____ it. _____ }

Bbmaj9

Gm7

And we're _____ in _____ this love _____ to - geth -

Cm7 Eb/F Bbmaj7 Gm7

er. We got the kind that lasts for - ev - er.

Cm11 Eb/F Bb/F Eb/F Bbmaj9 Gm7

We're _____ in _____

Cm7 Eb/F

_____ this love _____ to - geth - er. And like

Gb/Ab Eb/F

ber - ries on _____ the vine, _____ it gets sweet - er all _____ the time. _____

1

B♭maj7 B♭(add9)/D Cm9 E♭/F

B♭/F E♭/F B♭/F B♭maj7 B♭(add9)/D Cm9 E♭/F

B♭/F E♭/F B♭/F 2 Dm7 C(add9)/E A♭/B♭ F/G

Don't you know

Cmaj9 Am7 Dm7 F/G

we're _____ in _____ this love _____ to - geth - er. We got the